

Authorized Edition

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WITH  
TABLAT

# HEAVY METAL

## *Ballads*



788.42

HEAV

GUNS N' ROSES ■ VAN HALEN ■ TESLA  
LITA FORD ■ McAULEY-SCHENKER GROUP  
VINNIE VINCENT INVASION



# HEAVY METAL

## *Ballads*

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# CONTENTS

## GUNS N' ROSES:

- 87 PATIENCE
- 9 SWEET CHILD O' MINE

## VAN HALEN:

- 64 LOVE WALKS IN
- 19 WHEN IT'S LOVE

## TESLA:

- 29 CHANGES
- 71 WE'RE NO GOOD TOGETHER

## LITA FORD:

- 59 BROKEN DREAMS
- 25 CLOSE MY EYES FOREVER

## McAULEY-SCHENKER GROUP:

- 80 FOLLOW THE NIGHT
- 53 TIME

## VINNIE VINCENT INVASION:

- 34 ECSTASY
- 45 NO SUBSTITUTE

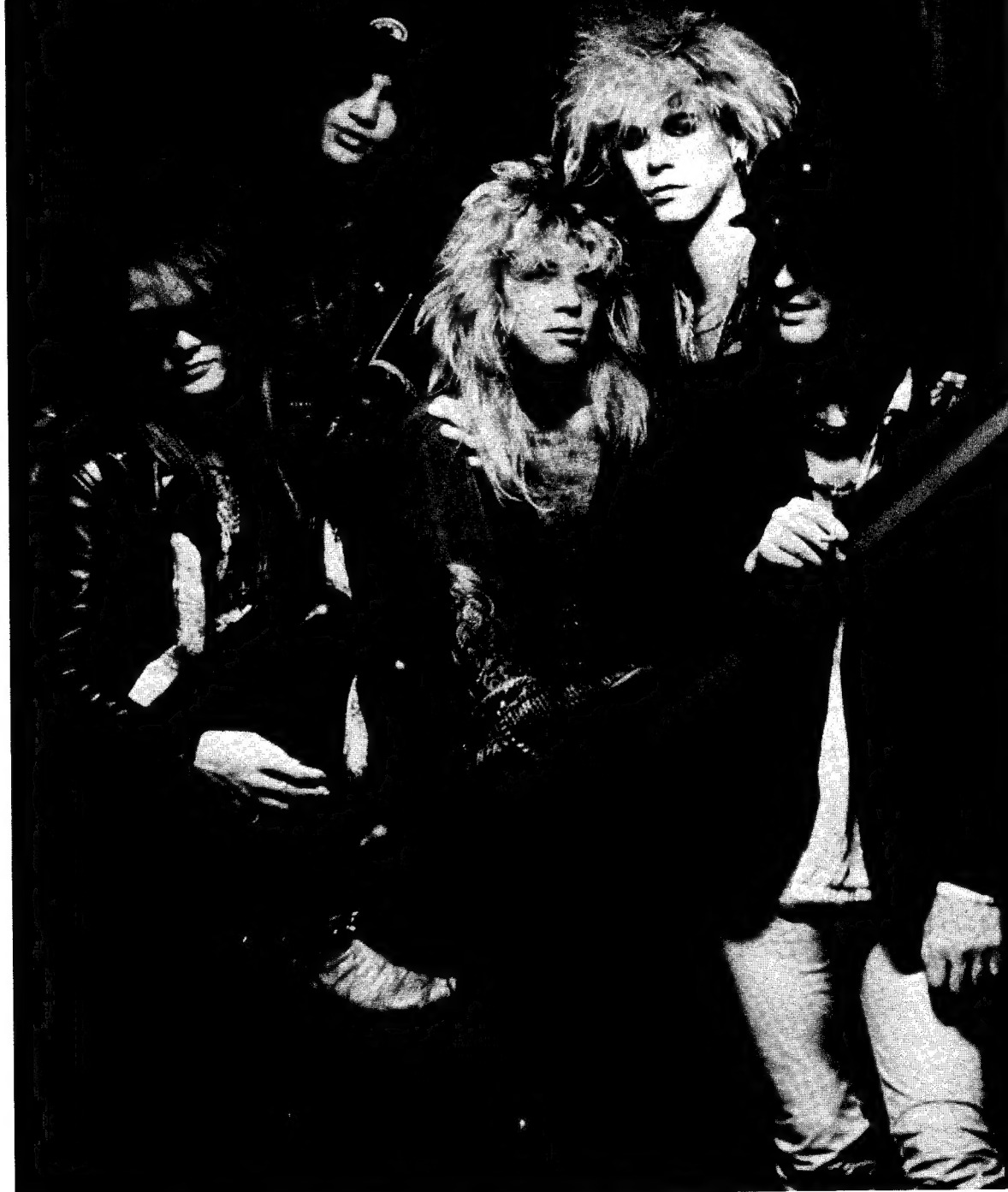
# ALPHABETICAL CONTENTS

59	<b>BROKEN DREAMS</b> As recorded by LITA FORD
29	<b>CHANGES</b> As recorded by TESLA
25	<b>CLOSE MY EYES FOREVER</b> As recorded by LITA FORD & OZZY OSBOURNE
34	<b>ECSTASY</b> As recorded by VINNIE VINCENT INVASION
80	<b>FOLLOW THE NIGHT</b> As recorded by McAULEY-SCHENKER GROUP
64	<b>LOVE WALKS IN</b> As recorded by VAN HALEN
45	<b>NO SUBSTITUTE</b> As recorded by VINNIE VINCENT INVASION
87	<b>PATIENCE</b> As recorded by GUNS N' ROSES
9	<b>SWEET CHILD O' MINE</b> As recorded by GUNS N' ROSES
53	<b>TIME</b> As recorded by McAULEY-SCHENKER GROUP
71	<b>WE'RE NO GOOD TOGETHER</b> As recorded by TESLA
19	<b>WHEN IT'S LOVE</b> As recorded by VAN HALEN
8	<b>Tablature Explanation</b>

12/14



# GUNS N' ROSES



# VAN HALEN



Alberto Tolot

GLEN WEXLER



McAULEY • SCHENKER • GROUP

TESLA

Annemaria DiSanto





**VINNIE VINCENT INVASION**

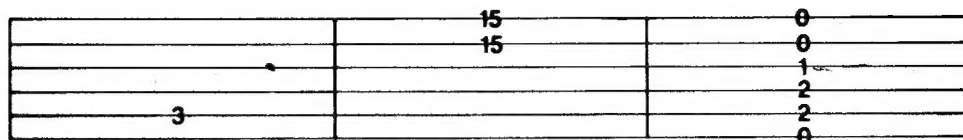


**LITA**



# TABLATURE EXPLANATION

**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

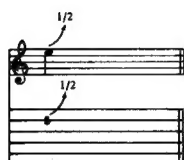


5th string, 3rd fret

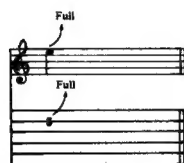
1st string, 15th fret,  
2nd string, 15th fret,  
played together

an open E chord

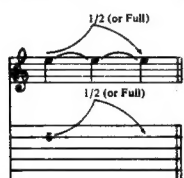
## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



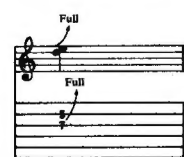
**LEGATO BEND AND RELEASE:** Strike the note. Bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



**GHOST BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



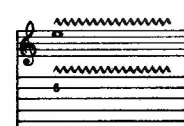
**GHOST BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



**SLIDE:** The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



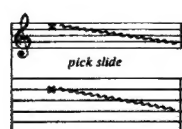
**SLIDE:** Same as above, except the second note is struck.



**SLIDE:** Slide up to the note indicated from a few frets below.



**SLIDE:** Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



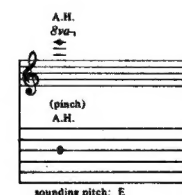
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



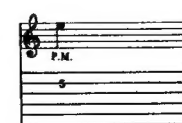
**ARTIFICIAL HARMONIC:** The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



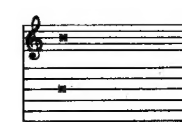
**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



**PALM MUTE (P.M.):** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

# SWEET CHILD O' MINE

As recorded by GUNS N' ROSES

Words and Music by  
W. Axl Rose, Slash, Izzy Stradlin,  
Duff "Rose" McKagan and Steven Adler

**D5<sup>II</sup>** **D** **Cadd9** **G** **Dsus4** **Dsus2** **A5** **B5** **C5** **D5** **D#5** **Em**

**G5** **G5(type 2)** **E5** **E5<sup>VII</sup>** **B5<sup>VII</sup>** **Bb5** **A5<sup>V</sup>**

Tune down 1/2 step:  
 ③ = E<sup>b</sup> ③ = G<sup>b</sup>  
 ⑤ = A<sup>b</sup> ② = B<sup>b</sup>  
 ④ = D<sup>b</sup> ① = E<sup>b</sup>

Medium Rock ♩ = 122

Intro Riff A (Gtr. I)

*mf*

**D5<sup>II</sup>** *p*

Gtr. II

(end Riff A)

w/Riff A

Gtr. III (acous.)

Rhy. Fig. 1 (Gtr. II)

**D** **Cadd9**

*P*

\*Let ring

\*Let arpeggiated figures ring whenever possible (throughout).

**G** **D**

(end Rhy. Fig. 1)

P.M.-----



Gtr. III (acous.)

Musical score for guitar and bass. The guitar part (top staff) is in G major and features a sequence of chords: G, D, Dsus4, and D. The bass part (bottom staff) is in G major and features a sequence of chords: G, D, Dsus4, and D. The guitar part includes a "w/Fill 1" annotation above the D chord.

w/Rhy. Fig. 1

1. She's got a smile\_ that it seems to me\_ re-minds\_ me of child - hood mem - o - ries, where ev -  
2. See additional lyrics

ry - thing\_ was as fresh\_ as the bright\_ blue sky. \_\_\_\_

Fill 1

12 15 14 14 14 15 14 14 14 14 15 14

w/Rhy. Fig. 1 (1st 7 bars only)

Cadd9

Now and then\_ when I see her face\_ she takes me a - way\_ to that spe - cial place,\_ and if I

G D

(Gtr. II) Dsus4 D Dsus2 D

stared\_ too\_ long, I'll prob - ly break down and cry.\_\_\_\_

H H

H H

Chorus

Rhy. Fig. 2 A5 B5 C5 D Dsus4 D Dsus2 D

(end Rhy. Fig. 2)

Whoa, whoa\_ whoa\_ sweet child o' mine.\_\_\_\_

\*Gtr. I

\*On D.S. double Gtr. II

Fill 2

1/2 1/4

1/2 1/4

sl. sl.

A5 B5 C5 D

To Coda

Whoa, oh, oh, oh, — sweet child o' mine...

w/Rhy. Fig. 1

D C

1.

sl. G Full Full Full Full

2.

G

sl. 1/2 1/2 D 1/2 1/2 hold bend

w/Rhy. Fig. 1 (1st 7 bars only)

Full sl. C sl. sl. 1/2 G Full P

Full Full 8va- D Full Dsus4 D Dsus2 D D.S. al Coda

Full Full hold bend Full

Coda

3 3



w/Rhy. Fig. 2 (1½ times)

A5 B5 C5 D

Oh, oh, oh, oh, sweet child o' mine. Woo, yeah, yeah!

A5 B5 C5 D5 D#5

Ooh, sweet love o' mine.

Guitar solo

Em C B7 Am loco Full

Full H P H P 3 Full Full H

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2 times)

Em C H P sl. Full B7 1/2 Am 8va-Full loco 1/2

Full H P sl. Full 1/2 Full 1/2

Em 1/2 C 1/2 B7 1/2 Am 1/2

w/Rhy. Fig. 3 (1st 3 bars only)

Em H P C 1/2

w/Fill 3 B7 sl. Full

w/Rhy. Fill 1 A5 P.M.

©3fr. 2fr. Rhy. Fig. 4

G F# Em 2nd lead gtr. Full

©open 2fr. E F# G5 Full p Full

w/Wah Full Full Full Full p Full Full Full p

(end Rhy. Fig. 4)

A5 Full Full B5 C5 D5 G5 (type 2) 1/4 w/Rhy. Fig. 4 (3 times)

Em H Full

Fill 3 (2nd lead gtr.)

1/2 Full P P sl. sl. P P H P Full

1/2 Full P P sl. sl. P P H P Full

Rhy. Fill 1

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. Chord symbols (Em, G5, A5, B5) are placed above the melody. Fingerings (H, P) and dynamics (P) are indicated. The bass line includes fingering numbers (12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 15, 15, 12) and a 'P' (Piano) dynamic.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a series of notes with various articulations and dynamics. Above the staff, there are labels: 'A5' above the first note, 'B5' above a group of notes, 'C5 Full' above a note, 'D5' above a note, and 'G5 (type 2)' above a note. There are also labels 'H P' above notes. The lower staff is in bass clef and contains a series of notes with articulations and dynamics. Above the lower staff, there are labels: 'H P' above notes, 'Full' above notes, and 'P' above notes. There are also labels '15' above notes. The system is divided into two measures by a vertical bar line.

Rhy. Fig. 5

B5 G5 A5 C5 D5 G5 (type 2)

(end Rhy. Fig. 5)

Where do we go? — Where do we go — now? Where do we go? —

sl. sl. steady gliss. sl. sl. \*w/Wah P.M. - 4 Harm. - 7

12 (2)

\* + = treble  
o = bass



w/Rhy. Fig. 5 (2 times)

E5 G5 A5 C5 D5 G5 (type 2)

Where do we go? — Where do we go — now? Where do we go? —

Harm.

H P.M. Harm.

E5 G5 A5

Where do we go? — (whispered) Sweet Child! Where do we go — now?

P P P P sl.

P P P sl.

C5 D5 G5 (type 2) E5 G5

P.M. throughout

H P H P H

H P H P H

1/4 sl.

12 (12) (12) (12) (12)

A5 C5 D5 G5 (type 2) Rhy. Fig. 6 E5

Where do we go — now, now? — Where do we go? —

Full Full 8va Full

Full Full

15 12 14 12 10 17 10 17 17 22 (22) 22 22

G5 A5 B5 C5 D5 G5(type 2)  
(end Rhy. Fig. 6)

Ah. \_\_\_\_\_ Where do we go \_\_\_\_\_ now?

8va- 3 Full Full Full Full 1/2 Full P

22 22 22 (22) 17 17 17 17 17 1/2 Full P (17) 15 17 17

w/Rhy. Fig. 6 G5 A5 B5

E5 Where do we go? \_\_\_\_\_ Where do we go \_\_\_\_\_ now?

8va- 1 loco Full P H P P P P P P P P P Full

slow bend sl. Full 12 P P H P 12 P 12 P 12 P 12 P 12 P 12 P 12 P Full

17 15 15 12 15 12 14 12 15 12 15 12 14 14 14 14 14 14 14 14 14 14 14 14 15 12 15 12 14

w/Rhy. Fig. 6 (1st 3 bars only) C5 D5 G5 (type 2) E5 G5

Where do we go? \_\_\_\_\_

Full Full Full Full Full Full Full P

slow bend Full Full Full Full Full P

(14) 12 15 15 12 14 14 (14) 15 14 12 14 14 (14) 12 14 14 12 14 12

E5<sup>VII</sup> D5 B5<sup>VII</sup> B♭5 A5<sup>V</sup> G5 (type 2)

w/Rhy. Fig. 6 (1st 2 bars only)

A5 B5 E5

Where do we go — now? No, no, no, no, no, no, no. Sweet child, —

sweet — child — o'

mine. —

(overdub)

bend neck 1/2

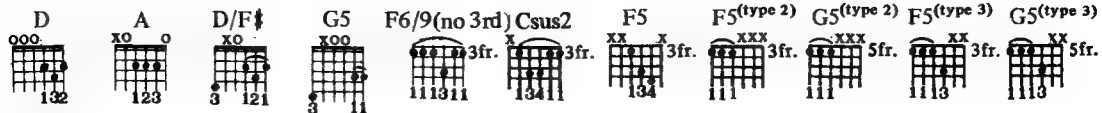
Additional Lyrics

2. She's got eyes of the bluest skies, as if they thought of rain.  
 I hate to look into those eyes and see an ounce of pain.  
 Her hair reminds me of a warm safe place where as a child I'd hide,  
 And pray for the thunder and the rain to quietly pass me by. (To Chorus)

# WHEN IT'S LOVE

As recorded by VAN HALEN

Words and Music by  
Edward Van Halen, Sammy Hagar,  
Michael Anthony and Alex Van Halen



Tune Down  
⑥ = D  
(All gtrs.)

Moderate Rock ♩ = 100

Intro D A D/F# G5 D

\*Gtr. II Rhy. Fig. 1

\*\*Gtr. I

*mf* let ring

The Intro consists of five measures. The first measure has a D chord, the second an A chord, the third a D/F# chord, the fourth a G5 chord, and the fifth a D chord. The guitar parts are shown with fret numbers and string indicators.

\*Gtr. II: Synth.chords (low stgs.) & synth.bass arr. for gtr.

\*\*Gtr. I: Synth. part (harps, marimba, acous. piano & low stgs.) arr. for gtr.

A D/F# G5 (end Rhy. Fig. 1) D A

The first section of the song consists of five measures. The chords are A, D/F#, G5, D, and A. The guitar parts are shown with fret numbers and string indicators.

\*Continue Gtr. I's synth. part w/high string voices added. Part written is for harps, marimba, acous. piano & low stgs.

D/F# G5 D A w/Fill 1 D/F#

The second section of the song consists of five measures. The chords are D/F#, G5, D, A, and D/F#. The guitar parts are shown with fret numbers and string indicators.

G5 F6/9(no 3rd) Csus2 F5

\*Gtr. I Rhy. Fig. 1A

\*\*Gtr. III

*swell in w/vol.* *mf*

The third section of the song consists of five measures. The chords are G5, F6/9(no 3rd), Csus2, and F5. The guitar parts are shown with fret numbers and string indicators.

\* Allow chords to sustain into each other emphasizing common tones. Synth. bass doubles roots.

\*\*Recorded gtr. part (no adaptation) swelled in w/volume control.

Fill 1 Gtr. III

Fill 1 consists of two measures. The first measure has a Gtr. III part with a slide (sl.) and a wavy line. The second measure has a Gtr. III part with a slide (sl.) and a wavy line. The fret numbers are 11, 12, 17, 15, (15), 15, 17, 15.



D5  
(Voc.: Hey!)

Riff A

Chords: D5, C5/F, D5/G, Am, D5, C5/F, D5/G, Bbmaj7, C5 (end Riff A)

Annotations: *sl.*, *f*, *P*, *P*, *P*

\*Combined gtr. & synth. riff (Gtr. I), Gtr. III in upstems. Bass in steady 8ths.

Riff B

Chords: D5, C5/F, D5/G, Am, D5, C5/F, D5/G

Annotations: *sl.*, *f*, *P*, *P*, *P*

1st Verse  
w/Riff A

Chords: D5, C5/F, D5/G, Am, D5, C5/F, D5/G, C5

Annotations: *sl.*, *f*, *P*, *P*, *P*

Ev - 'ry - bod - y's look - in' for some - thin',

some - thin' to fill in the holes. —

w/Riff C

Chords: D5, C5/F, D5/G, Am, D5, C5/F, C, C/A

Annotations: *sl.*, *f*, *P*, *P*, *P*

We think a lot but don't talk much a - bout it —

till things get out of con - trol. —

Oh!

Chorus D

Chords: D, A, B, E, F#, A

Annotations: *sl.*, *f*, *P*, *P*, *P*

How do I know — when it's love? —

I can't tell — you but it lasts for - ev - er. —

Oh. —

Gtr. I

Chords: D, A, B, E, F#, A

Annotations: *sl.*, *f*, *P*, *P*, *P*

\*Synth. chords arr. for gtr.

\*\*Synth. bass arr. for gtr.

⑥ open

⑤ open

⑤ 2fr.

⑥ 2fr.

④ 4fr. ⑤ open

Chords: D, A, B, E, F#, A

Annotations: *sl.*, *f*, *P*, *P*, *P*

How does it feel — when it's love? —

It's just some - thing you feel — to - geth - er, —

when — it's love. —

(end Rhy. Fig. 2)

Chords: D, A, B, E, F#, A

Annotations: *sl.*, *f*, *P*, *P*, *P*

w/Riff B  
 D5 C5/F D5/G Am D5 C5/F D5/G  
 2nd Verse  
 w/Riff A  
 F5 w/vol. D5 sl. C5/F D5/G Am  
 You look at ev - 'ry face in the crowd.  
 ⑤1fr. Bb P.M. C5 w/Riff C D5 C5/F D5/G  
 Some shine and some keep you guess - in'. Wait - ing for some - one to  
 Am D5 C5/F C/A  
 come in - to fo - cus. Teach you your fi - nal love les - son. Ugh!  
 Chorus  
 w/Rhy. Fig. 2 (1st 6 bars only)  
 ⑧open D ⑤open ⑤2fr. ⑧2fr.  
 How do I know when it's love? I can't tell you but it lasts for - ev -  
 ④4fr. ⑤open ⑧open ⑤open  
 F# A D A  
 er. Oh. How does it feel when it's love? It's just some -  
 ⑧2fr. ③3fr. ⑤5fr. Bridge  
 B F F5 (type 2)  
 thing you feel to - geth - er. Gtr: P.M.  
 Rhy. Fig. 3 (Ah ah.)  
 \* let ring

Riff C

The musical notation for Riff C is written on a treble and bass staff. The treble staff contains a series of chords and single notes, many of which are slurred together. The bass staff contains a series of single notes, some of which are slurred together. Below the staff is a fretboard diagram showing fingerings for the guitar. The diagram is divided into four measures, each corresponding to a measure of the music. The fingerings are indicated by numbers 1-5 and symbols like 'x' for natural harmonics or 'h' for harmonics.

G5(type 2) *sim.* F5(type 2) G5(type 2)

Oh, \_\_\_\_\_ when it's love. \_\_\_\_\_ (Ah \_\_\_\_\_ ah.) \_\_\_\_\_ You can feel \_\_\_\_\_ it, yeah.

F5(type 2) \*G5(type 2) w/Rhy. Fill 1 ⑥7fr. A

(Ah \_\_\_\_\_ ah.) \_\_\_\_\_ Noth - ing's miss - ing. \_\_\_\_\_ Yeah.

(end Rhy. Fig. 3) Gtr. IV *sl.* Full P Full Harm. \*1/2 1 trem. bar slow bend

Guitar solo w/Riff A D5 Full C5/A D5/G 1 1/2 Am D5 H Full C5/F 1/4 D5/G Full

\*Doubled by synth. bass on root. \*Pull up on bar.

Full hold bend 1 1/2 1 1/2 H Full 1/4 Full

w/Riff C Bbmaj7 1/4 C5 Full D5 T sl. C5/F 1 1/2 D5/G Am H P

6 1/2 1/4 sl. P Full T 1 1/2 hold bend 1 1/2 H P

Rhy. Fill 1

\*Synth. arr. for gtr. *sl.*

D5 C5/F C C/A

Full P Full P P P P H P P P 1/2 P \* Full

sl. 3 3 6 3 3

Full P Full P P P H P P P 1/2 P \* Full

12 10 12 (12) 10 12 10 13 10 10 13 10 15 13 10 12 10 12 (12) 10 12

Bridge sl.  
w/Rhy. Fig. 3  
F5(type 3)

G5(type 3) F5(type 3) G5(type 3)

P.M. P.M. \*Sustain to beat 3 of next measure.

(Ah — ah.) Yeah, — you can feel it. (Ah — ah.) Oh, — when it's love. —

w/Fill 2  
F5(type 3)

G5(type 3)

\*Doubled by synth. bass on root.

(Ah — ah.) Chorus w/Rhy. Fig. 2 (1st 7 bars only)

(When) Noth - ing's miss - ing. —

Ⓢ2fr. Ⓢ5fr. Ⓢ7fr.

E G A D5 A5

Ow! How do I know — when it's love? — I can't tell —

Ⓢ2fr.

B5 E D A D5

— you but it lasts for - ev - er. Ooh. — How does it feel — when it's love? —

Ⓢ2fr.

A5 B5 E D A

It's just some - thing you feel — to - geth - er. Hey.

Fill 2

sl. Full Full

semi-harm. pick slide

sl. 14 17 15 18 20 20 20 20 20 (20)

w/Rhy. Fig. 2 (1st 3 bars only) ©2fr.

D5 A5 B5 E

How do I know when it's love? I can't tell you but it lasts for - ev -

D Asus4 A w/Rhy. Fig. 1 D A D/F#

er. When it's love.

G5 D A D/F#

Ooh, when it's love.

\*Bass plays steady quarters. Hey!

G5 w/Rhy. Fig. 1 (3 times) D5 Bkgd. Voc. Fig. 1 A5 D/F#

It - 'll last for - ev - er. (Na na na na When it's love. Na na na

w/Bkgd. Voc. Fig. 1 (5 times)

G5 pick sl. Rhy. Fig. D5 (type 2) A5 D/F#

na na.) You and I,

G5 w/Rhy. Fig. 4 (4 times) D5 A5

(end Rhy. Fig. 4) we're gon - na feel this thing to - geth - er. When it's love.

D/F# G5 D5 A5

Ooh. When it's love, ba - by.

D/F# G5 D5 A5 D/F#

You can feed it, yeah!

G5 D5 A5 D/F# G5

We'll make it last for - ev - er. Ooh, when it's love.

w/Rhy. Fig. 1A (2 times) F5 (type 2) C5 F5 (type 2) C5 D5 (type 2)



# CLOSE MY EYES FOREVER

As recorded by LITA FORD & OZZY OSBOURNE

Words and Music by  
Lita Ford and Ozzy Osbourne

Slowly ♩ = 68

Am add9

Intro Gtr. I (12-string acous.)



Intro

let ring  
mf

G

Fsus#4

Am add9

G/A

1st, 2nd Verses

Am add9

G

1. Ba - by, I get so scared 'in - side... and I don't real - ly un - der - stand. Is it

2. See additional lyrics

Rhy. Fig. 1

Fsus#4

Am add9

G/A

love... that's on... my mind, or... is it... fan - ta - sy?...

Am add9 G6

Heav-en is in the palm of my hand\_ and it's wait-ing here\_ for you.\_\_\_\_ What am

Fsus#4 Am add9 Chorus Fadd#4/C

I sup-posed\_ to do\_ with a child-hood trag-e-dy?\_ (end Rhy. Fig. 1) If I closed my eyes\_ for-ev-

Am Fadd#4/C Am

er, will it all\_ re-main\_ un- changed?\_

Fadd#4/C Am Fadd#4/C

If I closed my eyes\_ for-ev - er, will it all\_ re-main\_ the same?\_

*sl.*



3rd Verse  
w/Rhy. Fig. 1

\*Am add9

A

8va--

I know I've been\_\_ so\_\_ hard on you\_\_

22 22 21 (21) 20  
19 19 18 18 17

\*Bass plays A pedal for 8 bars.

Fsus#4 Am add9 G/A Am add9

I know I've told\_\_ you lies\_\_

If I could have\_\_ just\_\_

D.S. (take 2nd ending) al Coda

G6 Fsus#4 Am add9

one more wish,\_\_ I'd wipe the cob - webs from my eyes.

Coda

Am add9 G

Close your eyes, close your eyes, you got - ta

Gtr. I

let ring

Fsus#4 Am add9

close your eyes for me\_\_

rit. let ring--

Additional Lyrics

2. Sometimes it's hard to hold on,  
So hard to hold on to my dreams.  
It isn't always what it seems  
When you're face to face with me.  
You're like a dagger and stick me in the heart  
And taste the blood from my blade.  
And when we sleep, would you shelter me  
In your warm and darkened grave?

# CHANGES

As recorded by TESLA

Words and Music by  
Jeff Keith, Tommy Skeoch,  
Frank Hannon, Brian Wheat  
and Troy Luccketta



Free time

Moderate Rock ♩ = 120

(Half-time feel)

Em(add9)

Rhy. Fig. 1

Em7(9)

(end Rhy. Fig. 1)

Intro Acous. piano & Synth

w/Fingers  
mf

1st, 2nd Verses (half-time feel)

w/Rhy. Fig. 1 (4 times)

Em(add9)

1. Chang - es, time's mak - in' chang - es in my life. Re - ar -

2. See additional lyrics

Em(add9)

rang - in', can't seem to stop the hands of time. I re -

Em(add9)

Em7(9)

mem - ber I was so young, I was much too young to see. Now I'm

Em(add)

Em7(9)

old - er, grow-in' old - er, and I see things dif - f'rent - ly. Oh,

D/C

D/C

Cmaj7

(end half-time feel)

can't you see? It's chang - in' you and me. Time's mak - in'

Chorus

E5

w/Rhy. Fig. 2 (2 times)

G5

D5

chang - es, time's mak - in' chang - es in my life.

Rhy. Fig. 2



Time's re - ar - rang - in', chang - in' you and me.

E5 G5 D5

1. 2. Gtr. II ⑤ open A trem. bar 6

E5 G5 A5

Rhy. Fig. 2 -----

P.M. -----

sl.

Bridge (half time feel)

C5 A5

Noth - in' ev - er stayed the same. It's al - ways gon - na change.

(Both gtrs.)

C5 D5 (end half time feel) P.M.

Fm on my way.

Guitar solo w/Rhy. Fig. 2 (5 times)

E5 G5 D5

Yeah! Full yeah. Full sl. Full P sl.

Full Full sl. Full P

15 14 15 14 15 14 14 12 14

sl.

E5 Full (12) Full 1/2 G5 1/2 D5 Full 8va P P P P P Full P

E5 8va G5 D5

E5 G5 D5

E5 Full 3 semi-harm. rake Full G5 D5 A.H. (15ma) Full A.H. Full long slide steady gliss. sl.

w/Rhy. Fig. 2A E5 A.H. (8va) A.H. (8va) G5 A5

Em(add9)

w/Rhy. Fig. 1 (2 times)

\*2nd time, substitute rests for last three eighth notes of figure.

chang - es in \_\_\_\_ my life. \_\_\_\_\_ Re - ar - rang - in', al - ways -

— chang - in', — can't seem to stop the hands of — time. — Can't you see? —

It's chang-in' ev - 'ry - thing. — Time's mak - in'

w/Rhy. Fig. 2 (4 times)

chang - es, \_\_\_\_\_ time's - mak - in' chang - es in \_\_\_\_\_ my \_\_\_\_\_ life. \_\_\_\_\_

Time's re - ar - rang - in', — chang - in' — you — and me. —

Outro  
w/Rhy Fig. 2 (4 times)

Yeah, yeah. — All — these <sup>84</sup>chang - es. —

*pick slide*

The musical score is divided into several systems, each with a treble and bass staff. The notation includes various guitar-specific techniques and dynamics:

- System 1:** Features a melodic line with a 'loco' section, followed by chords E5, G5, and D5. Techniques include 'P' (palm mute), 'H P' (harmonic palm mute), and 'sl.' (slide). Fret numbers like 22, 12, 10, and 15 are indicated.
- System 2:** Continues the melodic and harmonic development with 'Full' (full sound) and 'sl.' markings. Fret numbers 10, 15, and 12 are shown.
- System 3:** Includes a section labeled 'Rhy. Fig. 3' and 'Riff A'. It features a 'P.M.' (palm mute) section and a 'Full' section. Fret numbers 15, 12, and 10 are indicated.
- System 4:** Labeled 'w/Rhy. Fig. 3 & Riff A (both 2 times)'. It includes a 'Full' section and a 'sl.' section. Fret numbers 12, 15, and 10 are shown.
- System 5:** Features a 'Full' section and a 'sl.' section. Fret numbers 12, 15, and 10 are indicated.
- System 6:** Includes a 'Full' section and a 'sl.' section. Fret numbers 12, 15, and 10 are shown.
- System 7:** Features a 'Full' section and a 'sl.' section. Fret numbers 12, 15, and 10 are indicated.
- System 8:** Includes a 'Full' section and a 'sl.' section. Fret numbers 12, 15, and 10 are shown.

**Additional Lyrics**

2. Faces, strange faces, cloud my mind.  
 Empty traces make it hard for me to find.  
 Somewhere in the distance is there someone who awaits  
 For that moment? I am taken over by the hands of fate.  
 Can't you see? The world is changin' me. (To Chorus)

# ECSTASY

As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent

Moderate Rock ♩ = 108

1st Verse

Chords and Fingering:

- F#5: 1 3 4
- B5: 1 3 4
- E5: 1 3 4
- G/A: 3 4 2 1
- C5: 1 3 4
- D5: 1 3 4
- C#5: 1 3 4
- B5/A: 2 3 4
- G#m7: 2 3 4
- A6: 2 1 4 3
- C#m7: 3 1 4
- F#m7: 2 3 4
- G#7sus4: 1 3 4
- G#7: 1 3 4
- A sus#4 sus2: 1 3 4
- E/G#4: 2 1 3 4

Chords: D, A/D, D, A/D, D, Bm7sus4

Lyrics: You be - long to me, — beau - ti - ful dream - er.

Performance notes: (Overdub) let ring, mp, let ring-

Chords: Bm7, D, A/D, G/D, D, A/D, Cmaj7sus#4

Lyrics: You are the on - ly one my heart — is beat - ing for.

Performance notes: let ring-

Chords: A7sus4, A7, D, A/D, D, A/D, D

Lyrics: — Harm. — And some - where out there, — I know you're —

Performance notes: Harm., P, let ring---



w/Fill 1  
Bm9sus4

Cmaj7(add#4) Cmaj7

— wait - ing for me. — Ooh, — heav - en in your arms — is

(Overdub)-  
Harm.---

sl. let ring-----

Harm.---

G6/A A9 A9/G F#m7 G6(b5) F#m7

just a dream — a - way. — Soon our day will come. — We're born to be

Rhy. Fig. 1

let ring-----

G6(b5) F#m7 Bm7add4 Bm9add4 Em9 A7/6sus4

one. — Some - day we'll — walk in the sun. — Young

(end Rhy. Fig. 1)

let ring----- let ring-----

Fill 1

\*Harm.---

\*Harm.---

2(14) 2(14) 2(14) 2(14) 2(14) 2(14)

2(14) 2(14) 2(14) 2(14) 2(14)

\*Tapped harmonics: Hold down chord from at 2nd fret while tapping at 14th fret.

A/C# F#7add4/C# B5 A5 G5

hearts run free. Sur - ren - der to me. (Overdub: clean tone)-----

let ring-----

w/Distortion

D/F# Em9 A7sus4 \*Gtr.II F#5

Ev - er - last - ing this was meant to be, faith - ful - ly.

Riff A

(Clean tone)

let ring-----

\*w/Distortion

B5 E5 F#5

Ec - sta - sy, you and me, heav - en to heav - en.

\*Rhy. Fig. 2

Rhy. Fig. 2A

(end Riff A)

let ring-----

f (Clean tone) let ring----- sim.

\*w/Distortion

Rhy. Fill 1

w/Clean tone

B5 (end Rhy. Fig. 2) w/Rhy. Figs. 2 & 2A and Rhy. Fill 1 E5 F#5

Ec - sta - sy, we'll al - ways be, now and for - ev - er.

(end Rhy. Fig. 2A)

To Coda w/Rhy. Figs. 2 & 2A (1st 2 bars only) and Rhy. Fill 1 F#5 G/A

In ec - sta - sy we'll al - ways be fa - fall - in' for - ev - er, oh.

let ring-----

2nd Verse D(add2) A/D D6 A/D w/Fill 2 F#m7(add4) Bm7

Temp - ta - tion eyes burn - ing right through me.

Fill 2 (Two gtrs.)

sl. w/Distortion

sl.

F#m7(add4) A D(add2) A/D G/D A/D

In you is ev - 'ry - thing that I've been search - ing for.

Cmaj7(add#4) Asus4 A/G w/Rhy. Fig. 1 F#m7

Sum - mer dreams so

let ring-----4 let ring-----4

(Three gtrs.) Full P (All gtrs. vib.)

w/Distortion

14 15 15 15 14 17 14 12 10 9

11 12 12 12 11 14 11 7 7 7

4 5 5 7 5 7 7 4 4 4

sl. P sl. trem. bar

G6(b5) F#m7 G6(b5) F#m7

warm, no tru - er love was born. A part of me will

(Two gtrs.) sl. sl. sl.

trem. bar sl. sl. sl. trem. bar

12 12 10 10 9 9 7 5

4 7 7 6 6 4 5

w/Riff A  
Em9 A7sus4 F#5 B5 D.S. al Coda

live in you al - ways, — ev - er - more. — Ec - sta -

sl. H P 3 sl. H P 3 sl. H P 3 sl. H P 3 sl.

Coda F#5 B5 C5

ev - er. — Ec - sta - sy, — yeah, —

let ring — 1 sim.

w/Rhy. Fill 2 D5 E5

woh, — oh. —

let ring — 1 H P H P

Rhy. Fill 2 (Acous. gtr.)

let ring — 1



w/Fill 3      w/Rhy. Fills 3 & 4

D5 (Distorted elec. gtrs.)  
*pick sl.* (w/noise) *mf* *cresc.* *f*

Riff B  
 (Acous. gtr.)  
*let ring*

Fill 3 (Lead gtr. solo entrance)

Full *sl.* *P* *H* *P* *sl.* *H* *sl.*

\* *w/Distortion*

Full *light vib. w/trem. bar* *P* *H* *P* *sl.* *H* *sl.*

\* Swell w/vol. control.

Rhy. Fill 3  
 (Acous. gtr. & Elec. gtr.)

Rhy. Fill 4  
 (Clean elec. gtr. w/chorus)

w/Rhy. Fill 5  
B5

Guitar solo  
E5

w/Fill 4  
C#5

w/Fill 5  
E5

w/Riff B  
D5

Rhy. Fill 5

Fill 4(4th harmony gtr.)

Fill 5 (Additional harmony gtrs.)

\*Top voice doubled  
in unison until beat 4.

B5 B5/A G#m7 A6  
 Soon our day will come. Our  
 Full Full  
 (10)(17) (9)  
 G#m7 A6 G#m7  
 hearts will beat as one. Some day we'll  
 C#m7 F#m7 sl. G#7sus4 w/noise G#7  
 walk in the sun, oh, and  
 w/Distortion  
 C#5 mp  
 we'll live on and on for ever young.  
 (Two gtrs.)  
 let ring sim. sl.  
 11 9 9 11 12 14 9 12 11 12 14 19 9 9 12 11 12  
 11 10 9

W/Rhy. Fill 6  
E/G#

A sus#4  
sus2

We cel - e - brate\_ this heav - en

A sus#4  
sus2

B5  
(w/Distortion)

C#5

through the end\_ of time. Ec - sta -

Chorus F#5  
Rhy. Fig. 3

G#m7

C#5 (end Rhy. Fig. 3)

sy, you and me, heav - en to heav - en. Ec - sta -  
(end Rhy. Fig. 3A)

let ring - - - - - sim. sl. sl. sl.

w/Rhy. Figs. 3 & 3A (till end)

F#5

G#m7

C#5

sy. We'll al - ways be, now and for - ev - er. In ec - sta -

Rhy. Fill 6

let ring - - - - -

**F#5** **G#m7** **C#5**

sy, we'll al - ways be\_\_ fall - in' for - ev - er. Oh, ec - sta - sy,

*sl.* *w/Distortion* *P* *sl.* *H* *P*

*sl.* *P* *sl.* *H*

**F#5** **G#m7** **C#5**

we'll al - ways be, woh, woh,

*sl.* *P* *sl.* *H* *P* *sl.* *3* *sl.* *3* *sl.* *3*

*sl.* *P* *H* *P* *sl.* *sl.* *sl.*

*P* *H* *sl.*

**F#5** **G#m7** **C#5**

yeah, yeah, ooh,

*P* *sl.* *P* *sl.* *3* *3*

*P* *sl.* *P* *sl.* *7* *6* *7* *(4)*

*P* *sl.* *P* *sl.*

**F#5** **G#m7** **C#5** **F#5** *Fade out*

yeah, oh, ooh, yeah.

*sl.* *P* *sl.* *P* *sl.* *3* *sl.* *sl.*

*sl.* *P* *sl.* *P* *sl.* *sl.* *sl.*

*sl.* *P* *sl.* *P* *sl.* *sl.*

# NO SUBSTITUTE

As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent

A D G A<sup>7</sup> F#m7 Gmaj7 G6 Csus2 D5 A7sus4

Moderate Rock ♩ = 116

1st Verse

(Band tacet)



1. I want you — but you nev - er re - ply. — I can't get through — on your

Rhy.  
Fig. 1



line. While your in - tu - i - tion keeps hold - ing you down, — you're

(end Rhy. Fig. 1)

2nd, 3rd Verses

w/Rhy. Fig. 1 (1½ times)



hang - ing me up ev - 'ry time. 2. I want you to want me — and

3. See additional lyrics



whis - per my name — in ev - 'ry breath — that you take. I wan - na



touch you — and fill up your dreams — and vow your heart — will nev - er break. I want your



Pre-chorus  
Gmaj7

G6

Gmaj7

Csus2

pas - sion.                      Though\_ it's not your\_ fash - ion,                      I

w/Rhy. Fig. 1 (1st 2 bars only)

A      D      A      D      G      A<sup>v</sup>

know you      can make it      your\_ style.                      Don't you know there's no ...

Chorus  
w/Bkgd. Vocal Fill 1 (3 times)

A7sus4      A7add4                      Em7      Gmaj7(no3rd)                      A7sus4      A7add4

I      live for your touch.                      I

Rhy. Fig. 2

Bkgd. Vocal Fill 1

Sub - sti - tute.

Em7 Gmaj7(no3rd) A7sus4 A7add4 Em7 Gmaj7(no3rd)

want you so much. No sub - sti - tute for your

1. w/Rhy. Fig. 1 (1st 2 bars only) A D G A' N.C.

love. 3. O - pen your love.

sl. sl. sl. sl.

8va--

trem. bar

H

H

8va--

H

H

w/Fill 1

8va-----

Guitar solo  
D5

8va-----

loco

8va-----

Fill 1

\* Gradually depress bar, then gradually release.

(D5) F#m7

8va----- I want your

P P H P H P P H P P H P P H P P P H P P H H Full

10 9 7 10 12 9 12 10 10 14 12 10 12 15 14 12 14 15 14 17 15 14 17 19 15 19 18 17 15 19 20 19 22 21 19 10 21 22 22

Pre-chorus

Gmaj7 G6 A/G Gmaj7 Csus2

pas - sion. — Though — it's not your fash - ion, — I

3 3 D

know you can make it your style. — Don't you know there's no. . . —

sl.

Outro Chorus

w/Rhy. Fig. 2 & Bkgd. Voc. Fill 1 (both 3 times)

A7sus4 A7add4 Em7 Gmaj7(no3rd) A7sus4 A7add4

I live for your touch. — I



w/Rhy. Fig. 4 (till end)

w/Bkgd. Voc. Fill 1 (till end)

Chords: Gmaj7/B, A7sus4, Em9, A7sus4, Gmaj7/B, A7sus4

Vocals: No, no, no sub - sti - tute. No

8va-  
sl.  
(19)

Chords: Em9, A7sus4, Gmaj7/B, A7sus4, Em9, A7sus4

Vocals: sub - sti - tute. No sub - sti - tute for your

8va-  
Two  
H P  
3  
H P  
H P  
3  
3  
15 15 14 15 14 12 10 9 10 9 7 9 10 17 22 21  
15 12 11 12 11 9 7 6 7 6 4 6 7 14 10 18  
12

Chords: Gmaj7/B, A7sus4, Em9, A7sus4, Gmaj7/B, A7sus4

Vocals: love,

8va-  
H P  
3  
3  
3  
H P  
sl.  
sl.  
21 22 21 10 21 22 17 15 14 12 14 12 17 10 12  
10 10 10 10 10 10 14 12 11 9 11 9 14 7 9

Rhy. Fig. 4



Em9 A7sus4 Gmaj7/B A7sus4 Em9 A7sus4

8va- (One gtr.) for your

Gmaj7/B A7sus4 Em9 A7sus4

love, for your

8va- loco

Gmaj7/B A7sus4 Em9 A7sus4 Gmaj7/B A7sus4 Fade out

love, for your love.

sl.

sl.

### Additional Lyrics

3. Open your window and see the real world  
To know what you've been missing.  
Come out of the shadows. Insecurity lies  
In a heart afraid to listen.

Pre-chorus: Don't gamble your life away  
On things that will fade away.  
Love is waiting for you. (To Chorus)

As recorded by **McAULEY-SCHENKER GROUP**

**Words and Music by**

**Michael Schenker, Robin McAuley  
and Rocky Newton**

Em G5 C D Dm add9 Gm6 A Fmaj7 Am

F C (type 2) B7 EmVII C<sup>I</sup> D<sup>II</sup> G Am<sup>I</sup> E

Slow Rock ♩ = 70

Intro

Gtr. II- Em

Rhy. Fig. 1 E F# G5 C D

Gtr. I

⑥ open 2fr.

⑤ 5fr. 3fr. 2fr.

f

sl. H P

3

3

3

(Overdubbed gtr.)

T 12 12 13 15 13 15 12 12 14

A 12 12 13 15 13 15 12 12 14 12 14 12 11

B 14 14 12 11 14 13 12 10 9

⑥ open 2fr.  
Em E F# G5 C D (end Rhy. Fig. 1) w/Fill 1  
mp \*Dm add9 Gm6 Dm add9 Gm6  
Slide gtrs. I, II & III  
8va  
sl.  
H P  
3  
H P sl.  
w/Wah wah in fixed position  
\*\*  
12 13 15 13 15 12 12 12-14 17 17 13 13 15 12 12-14

\*Chords played by acoustic 12-string and elec. 6-string w/chorus.

**\*\*All three gtrs. vibrato.**

1st Verse

Chorus played by acoustic 12-string and elec. 6-string w/chorus.  
\*\*All three gtrs. vibrato.

Dm add9 Gm6 Dm add9 Gm6 A Fmaj7 Am

I was just an - oth - er fool, — break - ing ev - 'ry - bod - y's rules. — Same mis - take — as the

Dm add9 F C (type 2) Dm add9 Gm6 Dm add9 Gm6 A

last — time. Ev - 'ry - thing was eas - i - er. — I did - n't have to wor - ry, no. —

Fig. 2

Fill 1 (Gtr. I)

8va-----

Fdbk.

Fdbk. pitch: D

(Bass enters)

Fmaj7 Am Dm add9 F C (type 2) B7 EmVII

Hmm, now it's all gone. Sud - den - ly I find my - self.

B7 EmVII C<sup>I</sup> D<sup>II</sup> G C<sup>I</sup> Am<sup>I</sup> D<sup>II</sup> G E

Can't it be that I must find my way? What more can I say, and so it goes.

C<sup>I</sup> D<sup>II</sup> G C<sup>I</sup> w/Fill 2 (end Rhy. Fig. 2) Chorus w/Rhy. Fig. 1

Ooh, noth - ing will be clear an - y - more. (Time, and there's so much left to say.)

D Em (E F#) G5 C D (D C B)

Still I can't find the words. It's on - ly

(Time, when you need just one more day.)

Em (E F#) G5 C D Dm add9 Gm6 Dm add9 Gm6

time. But I just can't find the time. time.

(Time, and there's so much left to say.) (Ooh, ooh.)

2nd Verse w/Rhy. Fig. 2

Dm add9 Gm6 Dm add9 Gm6 A

So man - y rea - sons to de - spair. I need - ed help but no one was there.

(Two gtrs.) sl.

mf P sl. P sl.

sl. sl.

P sl. P sl.

Fill 2



Guitar solo

time, \_\_\_\_\_  
(Ooh, \_\_\_\_\_)

time. \_\_\_\_\_  
ooh.) \_\_\_\_\_

Dm add9 Gm6 Dm add9 Gm6

H P H P P H

H P P M. P H

5 6 5 7 5 8 7 5 8 6 5 6 5 6 3 3 2 2 5 5 2 3 0

Dm add9 Gm6 Dm add9 F sl. C (type 2) B7 Em<sup>VII</sup>

Full P sl. Full P sl. H P w/Slide

Full P sl. Full P sl. H P sl.

8 (9) 6 7 (7) 8 (8) 10 8 10 11 8 10 12 13 15 (15) 7 8 10 10 10 12 10 8

1/2 P sl. 1/2 P sl. H P sl.

1/2 P sl. 1/2 P sl. H P sl.

9 (9) 7 7 (7) 10 (10) 10 8 10 11 10 10 12 13 12 (12) sl. 4 5 7 7 10 8 7 5

B7 sl. Em<sup>VII</sup> B7 Em<sup>VII</sup>

8va H P H P H P H P H P H P H P H P

w/o Slide H P H P H P H P H P H P H P H P

4 5 7 7 10 8 14 17 14 17 14 11 14 11 14 11 14 17 14 14 12 16 12 16 12 12 14 12 17 15 17 10

H P H P H P H P H P H P H P H P

w/o Slide H P H P H P H P H P H P H P H P

4 5 7 7 10 8 11 14 11 14 11 10 13 10 13 10 8 11 8 11 8 7 10 7 10 7 9 11 12 12 14 15

C<sup>I</sup> D<sup>II</sup> G C<sup>I</sup> Am<sup>I</sup> C<sup>I</sup> D<sup>II</sup>

loco

w/Wah wah in fixed (mid-range) position  
w/Slide

w/o Slide

6 6 6 6

10-12 8 8 8-10 7 7 12 10 8 12 10 12 10 8 12 10 8 11 8 7 10 8 7

12-13 10 10 10-12 8 8 7 10 8 7 8 7 10 8 7 10 8 7 10 8 7 10 8 7

# Chorus /Outro

w/Rhy. Fig. 1 (1st 4 bars only) (till end)

Em (E F#) G5 C D

(Time, and there's so much left to say.)— Still I can't find the

Gtr. I

Gtr. III

H P 3

w/Wah wah in fixed (treble) position  
rake

3

10/7

\*Tab no. on left is for Gtr. I

Em (E F#) G5 C D (D C B)

words. (Time, when you need just one more day.) It's on - ly

Full

sl.

Gtr. III

H3P H P

Full

sl.

12 (12) 17 (17) 12

H P H P



time. (Time, and there's so much left to say.)— Still I can't —

(Gtr. III) Harm. 1 Full Full Full Full Full 1½ sl Full

trem. bar Gtr. I 6 6

Harm. 1 Full Full Full Full Full 1½ sl Full P P

find the words. when you need just one more day.) Need just one more

(Time, find the words. when you need just one more day.)

(Gtr. III out) 6 Full Full Full 1½

P.M. Full Full Full 1½

day. (Time, and there's so much left to say.)—

day. (Time, and there's so much left to say.)—

H P H P sl. H P H P sl. H P H P sl. A.H. 1 loco 3 6

H P H P sl. H P H P sl. H P H P sl. H P H P sl. A.H. sl.

(Time, when you need just one more day.)

(Time, when you need just one more day.)

P.M. P.M. 3 sl.

H sl.

As recorded by LITA FORD

**Words and Music by  
Lita Ford and David Essex**

G      Eb      F      Dm      D      C      Am      F<sup>(type 2)</sup>      G<sup>(type 2)</sup>

xx      x      xx      x      x      x      xo      x      x

3fr.      3fr.           5fr.      5fr.      3fr.                3fr.

3211      43121      3211      1342      1333      1333      231      13421      13421

Moderate Rock ♩ = 90

Intro (Drums)

\*Rhy. Fig. 1

\*Riff A

\*Kybd. arr. for gtr.

1. 2. w/Fill. 1

(end Rhy. Fig. 1 & Riff A) w/Rhy. Fig. 1 & Riff A

Gtr. III

sl. f sl. sl. sl.

sl. 1/2 P sl. Eb P H P H P F P P

sl. 1/2 P sl. P H P H P P P

sl. Full 1 1/2 Full 1 1/2 Eb P P sl. sl.

sl. Full 1 1/2 Full 1 1/2 P P sl. sl.

1st, 2nd Verses  
w/Rhy. Fig. 1 & Riff A

**F** **G** **E<sup>b</sup>**

1. I see the pic - ture;\_ you're so\_ bro - ken heart-ed\_ But can I steal a lit - tle love\_ from

2. See additional lyrics

*trem. bar*

**F** **G** **E<sup>b</sup>**

you\_ to - night? I tell you whis - pers,\_ a lit - tle sto - ry, that there's a place in my heart\_ for

**H**

**F** **C7(no 3rd)** **Fm**

you to - night.\_\_\_\_\_ But why must\_ we be lone - ly on this night\_ full\_ of rain?\_

**C7(no 3rd)** **Fm**

Hold me in your dreams, and leave me breath-less\_ once\_a - gain.\_\_\_\_\_

*sl.* *sl.* *sl.* *sl.*

w/Rhy. Fig. 2

Must the tears\_\_ fall, mist - y sky?\_\_

bro - ken\_\_ dreams.\_\_

Yeah.\_\_

Chord symbols: D5, Bb, C, Am, D5, Bb, C5, F5, E5, Dm, D, G

guitar solo markings: sl., 10 10, 12, 12-14, 12, (12), 10 10

**Riff B**

5 7 4 7 4 5 7 8 8 5 7 4

Eb *sl.* *sl.* *1/2* P F *sl.* G P H P H *sl.*  
*sl.* *1/2* P *sl.* P H P H  
 14 12 12 14 (14) 12 (12) 15 15 15 15 12 12 15 15 12 12 14 15 15  
*sl.*

1. Eb F Eb F **Guitar solo** \*C  
 2. I close my eyes, — *1/2* P *1/2* P *1/2* P *1/2* P Full Full  
*3* *trem. bar* *sl.* *3* *trem. bar* *sl.* H 3 Full Full  
 P *1/2* P *1/2* P *1/2* P P Full Full  
 15 12 12 15 14 (14) 12 15 15 12 12 15 14 (14) 12 15 5 5 7 5 7 7 5 7 (7)  
 (10) *sl.* (10) *sl.* H  
 \*Kybd. arr. for gtr.

Am *1/2* Full P Full *1/2* Full P *1/2* Full Full Full Full  
 (7) 7 5 7 (7) (7) 5 7 (7) 5 6 5 5 6 5 7 7 5 7 7 5 7 Full Full  
 1/2 Full P Full 5 P Full 5 P *1/2* Full Full  
 (7) 7 5 7 (7) (7) 5 7 (7) 5 6 5 5 6 5 7 7 5 7 7 5 7 7 7

C *1/2* Full Full Full Am *1/2* Full Full Full Full Full Full  
 P H H Full P Full P Full Full Full Full Full  
 5 5 5 5 5 5 7 (7) (7) 5 7 6 5 6 5 5 5 7 5 6 6 6  
 P H H

F (type 2) Full Full Full H P P P P *trem. pick*  
 Full Full Full 3 H P P P  
 8 8 8 8 8 8 7 5 5 7 6 7 5 7 5 6 5 7 6 7 5 5 7

Chorus  
w/Rhy Fig. 2 (4 times)

G (type 2) D5 Bb

Why\_\_ must the rain\_\_

8va-- loco 3 Full P Full P

8 10 12 15 17 20 21 22

Full P Full P

10 (19) 17 17 19 (19) 17

(17) sl. sl.

C Am D5 Bb C5 F5 E5

fall down\_ on the boul - e - vard\_ of bro - ken dreams?\_\_

D5 Bb C Am D5 Bb C5 F5 E5

Must the tears\_ fall; mist - y sky?\_\_ It's a boul - e - vard\_ of bro - ken dreams.\_

D5 Bb C Am D5 Bb

Why\_\_ must the rain\_\_ fall\_\_ down\_\_ on the boul - e - vard\_ of

C5 F5 E5 D5 Bb C Am

bro - ken dreams?\_\_ An - oth - er lone - ly face\_ lost in the crowd.\_\_

D5 Bb C5 F5 E5 D

It's a boul - e - vard\_ of bro - ken\_\_ dreams.\_

1/2 Full

1/2 Full

5 (5) (5) (5)

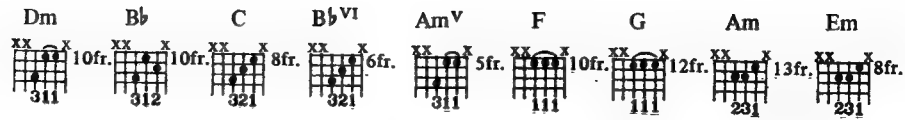
#### Additional Lyrics

2. I close my eyes, and it feels like yesterday,  
 When we fought for tomorrow and lived for the day,  
 So sweet and innocent, like a child with his toy,  
 Who wishes for nothing, left alone with his dreams.  
 But why must we be sad  
 On this night full of rain.  
 Take me back to the king  
 And leave me breathless once again.  
 But I will never understand: (To Chorus)

# LOVE WALKS IN

As recorded by VAN HALEN

Words and Music by  
Edward Van Halen, Sammy Hagar,  
Michael Anthony and Alex Van Halen



Moderate Rock Ballad ♩ = 88

Intro ⑥ open

\*Gtr. II C

(⑥ = C)

⑥ 4fr. E

⑤ open A

⑥ 5fr. F

7fr. G

\*\*Gtr. I

*mf*

\*Synth. Bass arr. for gtr. (Tune ⑥ down to C.)

\*\*Synth. arr. for gtr. (Standard tuning.)

⑥ open C

⑥ 4fr. E

⑤ open A

⑥ 5fr. F

7fr. G

⑥ 5fr. F

⑤ open A

⑤ 5fr. D

⑤ 1fr. Bb

3fr. C

P.M.

*sim.*

⑥ 5fr. F

⑤ open A

⑤ 5fr. D

⑤ 1fr. Bb

3fr. C

P.M.



# 1st Verse

Gtr. I- Dm  
Rhy.  
Fig. 1

Con - tact\_ is all it takes\_ to change your life, to lose your place in\_ time\_

Gtr. II-Rhy. Fig. 1A

Con - tact!\_ A - sleep or a - wake\_ Com-ing a-round\_ you may wake up to\_ find\_

ques - tions deep\_ with - in your eyes\_ Now more than ev - er you re - al - lize\_ (Ooh, ooh, ooh.) (end Rhy. Fig. 1 & 1A)

## Chorus

Gtr. II C

And then you sense a\_ change\_ noth-ing feels the\_ same\_ All your dreams are\_ strange\_ Love\_ comes walk-in' in.

Rhy. Fig. 2 (Gtr. I only)

\*Substitute Em. at this point when Rhy. Fig. 1 is repeated (both times).

⑥ 5fr. 7fr.

⑥ open C  
 ⑥ 4fr. E  
 ⑤ open A  
 ⑥ 5fr. F  
 7fr. G

2nd time to Coda I;  
 3rd time to Coda II

Some kind of al - i - en — waits for the o - pen - ing, — then sim - ply pulls a — string. — (Ah.) (end Rhy. Fig. 2)

2nd Verse  
 w/Rhy. Fig. 1 & 1A

An - oth - er world, — some oth - er time. — You lay your san - i - ty on —

— the line. Fa - mil - iar fac - es, fa - mil - iar — sights.

Reach back, re - mem - ber with all — your — might. — Ooh, — there she stands — in a

(Ooh, —

3 silk - en gown, — with sil - ver lights. — shin - ing down. —

ooh, ooh.)

D.S. al Coda I

Coda I  
 ⑥ open A  
 ⑥ 5fr. F  
 7fr. G  
 Guitar solo ⑥ 5fr. F

— then sim - ply pulls a — string, — love — comes walk - ing — 8va — in. — Full Full sl.

Lead gtr.

sl. Full Full sl.

(10) 18 15 18 17 20 (20) (6)



w/Rhy. Fig. 2 (Gtr. I)

⑥ open  
C

⑥ 4fr.  
E

⑤ open  
A

⑥ 5fr.  
F

7fr.  
G

8va-----

trem. bar

Full Full Full Full Full Full

sl. P sl.

(19) 12 13 (13) 15 15 (15) 20 10 (10) (10) 17 (17) 0 12

⑥ open  
C

⑥ 4fr.  
E

⑤ open  
A

⑥ 5fr.  
F

\*Pull up on bar.  
7fr.  
G

8va-----

(Ah.)

Oh,

Full Full sl. Full Full P H P P Full

sl. Full P H P P Full

13 (13) 17 (17) 15 20 10 (10) 20 18 20 18 17 (17) 17

3rd Verse  
w/Rhy. Figs. 1 & 1A

Dm Bb C Dm Bb C Bb VI Am

sleep and dream, that's all I crave, I trav-el far a-cross the Milk-y Way.

Dm Bb C Dm Bb C Bb VI Am F

To my mas-ter I be-come a slave, till we meet a-gain some oth-er day, where-

D.S. al Coda II

F G Am Em F Am G F G Am Em F Am G

si-lence speaks as loud as war. Earth re- turns to what it was be- fore.

(Ooh, ooh, ooh.)

⑤ open  
Coda II A

⑥ 5fr.  
F

7fr.  
G

sim- ply pulls a string and love comes walk- in' in.

(5) 5 5 7 5 6 5 (5) 5 7 10 12 13 12 12 12

## w/Bkgd. Voc. Fill 1

⑤ 5fr.                      ⑤ open                      ⑤ 5fr.                      ⑤ 1fr.  
 F                              A                              D                              B $\flat$                       3fr. C

Ba-by, pull a string— Love— comes walk - in' in.—

sl. sl. sl. Full P Full sl. sl. H P H 1/2 sl. 1/2  
 sl. sl. sl. Full P Full sl. sl. H P H trem. bar 1/2 sl. 1/2  
 (10) 10 12 10 13 (13) 13 10 13 (13) 11 (11) 10 8 10 11 10 11 10 (10) 10 12 10 8 10

sl. Rhy. Fig. 3 sl. (end Rhy. Fig. 3)

(10) 10 12 10 11 10 (10) 10 10 13 11 10 (10) 10 10 12 10 11 10 (10) 10 12 10 8 10

Love comes walk - in' in.

w/Rhy. Fig. 3

⑤ 5fr.

⑤ open

⑤ 5fr.

F A D

w/Rhy. Fig. 3 (1st 3 bars only)

⑤ 1fr.  
Bb

3fr.  
C

⑤ 5fr.  
F

⑤ open  
A

Love comes walk - in' in. Yeah. Huh.

⑤ 5fr.  
D

⑤ 1fr.  
Bb

3fr.  
C

⑤ 5fr.  
F

Yeah. Oh.

**As recorded by TESLA**

**Slow Rock** ♩ = 62

## Intro

w/Riff A

1st Ver.

71



F

ooh, with a feel - in', yeah, yeah, some - thin' here ain't

(1st), 2nd Verses

C F C

right. (1.) When I think a - bout it now, oh ba -

(2.) See additional lyrics

1/2 3

H P H P

P.M. 1/2

F C sim. F

by, oh, when I think a - bout all the good times we had, knew there was

let ring - - - - - let ring - - - - - let ring - - - - -

P

C F C

some - thing wrong. There was no chance for me and you.

let ring - - - - - let ring - - - - -

H H H H

Oh no... Now I try to tell you, ba - by, there ain't

let ring - - - - -

H

H

Am F 1. C

noth - in' we can do, 'cause - a I'm no good for you, ooh no, -

F C sim. F

ba - by, you're no good for me. 2. Now it's been so

Gtr. III slight vib. Gtr. II let ring - - - - -

H P H P

2. C F C sim.

no - ba - by, you're no good for me. Ooh, what I'm try'n' to say, -

Full H sl. sl. sl. sl. P H H P H sl.

Full H sl. sl. sl. sl. P H P

F C<sup>viii</sup> B B<sup>b</sup> A

yeah, — is we're no good to - geth er. —

*sl.* *Full* *H* *H*

*sl.* *Full* *H*

10 10 5 6 6 5 7 5

\* From this point until slide solo, Gtr. I doubles Gtr. II, but plays bottom three strings only.

**Bridge**

A<sup>b</sup> B<sup>b</sup>

You know — we can't go on, — we can't go on to - geth -

C<sup>viii</sup> C<sup>sus4</sup> C<sup>viii</sup> B B<sup>b</sup> A

er. — No, — ah, — whoa, — ba - by. —

Gtr. III (Bass arr. for gtr.)

H H H H H

H H H H H

A<sup>b</sup> B<sup>b</sup>

Oh now, we can't go on, — we can't go on this way, —

F B<sup>b</sup> F

ba - by, oh — yeah. — Lis - ten to me.

*pick slide*

w/slide long slide

10 10 10 10 15 15 10

Double time (♩ = 124)

C5

Oh, lis - ten to me.

B♭5

Rhy Fig. 1

1/2

1/2

F5

I've\_\_\_ got some-thing to say,\_\_\_

I've\_\_\_ got some-thing to say.---

1/2

1/2



C5

*w/o slide*

F5

B65

F5

Oh

ba - by.

We're no good to - geth -



[illegible]

2. Now it's been so long, so long  
Since the last time I seen your face.  
And I'll tell ya, there ain't nobody, baby,  
In this whole wide world who could ever take your place, no way, oh no.  
Now I try to tell you, baby, *etc.*



As recorded by McAULEY-SCHENKER GROUP

Michael Schenker and Robin McAuley

E♭ F E♭sus4 B♭/E♭ C5 D♭ A♭5 B♭5 E♭5 C♭ A♭m7 B♭m7 G

**Moderate Rock Ballad ♩ = 140**

**Moderate Rock Ballad** ♩ = 140

Intro Gtr. I

C Eb F C Eb F

8va 1 1/2 Full 1/2 loco Full p C 1/2 Eb F sl.

f 1 1/2 Full 1/2 Full p 1/2

T 20 18 20 18 16 18 16 15 11 8 10 10 8 10 18 8 10

A

B (10)

[illegible]

C5

Gtr. II

Cm

Ab5

Bb5

Cm

Ab5

Bb5

w/Flanger or chorus

P.M. *mf*

5

5

3

(5)

(3)

5

10

10

10

10

4

4

8

8

1st, 2nd Verses  
2nd time w/Riff B (cont.)  
Cm 7

2nd time w/ Riff B (cont.)

Fun - ny you un - der - stand\_ so much... Where do you al - ways find\_ the time?  
Con - fu - sion in - side\_ your head... You ne - ver know where\_ to turn.\_

**Rhy. Fig. 2**

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, starting with a repeat sign and ending with a double bar line and a repeat sign. Below the staff, the lyrics '(P.M.)' are written. The second system continues the melody on a five-line staff, also ending with a double bar line and a repeat sign. The lyrics 'The Rose Tree' are written below the staff.

Riff B

(2nd time)

slight P.M. ----- 4

sim.

\*w/Echo repeats causing each eighth note to sound like two sixteenths

**\*w/Echo repeats causing each eighth note to sound like two sixteenths**

Cm Ab5 Bb5 Cb Db

The ex - pla - na - tions I found\_ are all based on sol - id ground\_...  
 Look for the space\_ in - stead, won - der how you can car - ry on. —

2nd time w/Fill 2

10 10 10 10 6 6 8 8 7 9 9 9 9 11 11 10 11

Cm Ab5 Bb5 Cm Ab5 Bb5

Can no - bod - y get \_ in - side?\_ I tried, but I \_ can't find.\_  
 Pa - tience is a lone - ly word.\_ We nev - er can have \_ e - nough.\_

10 10 10 10 6 6 8 8 7 9 9 9 9 11 11 10 11

\*Sing harmony (top notes)  
 2nd time only.

Cm Ab5 Bb5 Cb Db

There must be a door\_ some - where.\_ All I need is the key\_ and I'm there.\_  
 The prob - lems you can't\_ ig - nore, \_ es - pe - cial - ly from \_ the storm.\_

(end Rhy. Fig. 2)

10 10 10 10 6 6 8 8 7 9 9 9 9 11 11 10 11

Fill 2

sl. sl. sl. (both notes vib.)

5 5 4 3 6 6 5 5 4 3 4 2

Pre-chorus  
Ebsus2

Bb/Eb

Cm

Db

Bb

Bet - ter to leave\_\_ it a - lone\_\_

Some-things you do\_\_ dis - turb\_\_ me.

sl.

sl.

Ebsus2

Bb/Eb

C5

Db

Bet - ter to weath - er the storm\_\_

My thoughts so deep\_\_

sl.

sl.

Chorus  
w/Riff A

C5

Ab5 2nd, 3rd times w/Fill 3 (3 times)

P.M.-----

P.M.-----

— I can - not see. —

Fol - low the night, —

P.M.-----

P.M.-----

Riff A (Elec. 12-string)

1.2.3.

4.

Let ring -- 4 *sim.*

Fill 3

sl.

sl.

8va

(both notes  
vib.)

sl.

sl.

sl.

sl.

sl.

**Bb5 Eb5 C5 Rhy. Fig. 3A Ab5**

P.M. P.M. P.M. P.M.

fol - low your dreams... Fol - low the signs

**Rhy. Fig. 3**

P.M. P.M. P.M.

sl. (end Rhy. Fig. 3A)

**Bb5 Eb5 C5**

P.M. P.M. P.M.

and all the things you've seen. Ooh.

(end Rhy. Fig. 3)

P.M. P.M. P.M.

sl.

w/Rhy. Fig. 3A

**Ab5 Bb5 Eb5**

Fol - low the night, (1.) find your fan - ta - sy. (2.3.) yeah, you'll find your fan - ta - sy.

P.M. P.M. P.M.

To Coda 1.

**C5 Ab5 Bb5**

P.M. P.M.

Fol - low the road that leads you straight to

P.M. P.M. P.M.

sl.

w/Fill 1 Cm      A $\flat$ 5      B $\flat$ 5      w/Riff B Cm      A $\flat$ 5      B $\flat$ 5      A $\flat$ 5

me. —      Ooh. —      Fol - low the road —

P.M. —      P.M. —

w/Flanger or chorus

— that leads — you — all the way — to — me. —

Guitar solo C $\flat$       A $\flat$ m7

Yeah. —      Fol - low the night. —

sl.

Fill 1  
 Full  
 grad. release  
 Full

Eb                      Cb                      Abm7                      Db                      Bbm7

Why don't you fol - low your dreams?..

F                      G

Harm. 1 (8va) Harm. 2 (8va)

loco

w/Rhy. Fig. 1 (2 times)  
 C                      Eb      F                      C                      Eb      F                      C                      Eb      F

8va

3rd Verse  
w/Rhy. Fig. 2

w/Fill 4  
C

8va ..... Ooh. .... Nev - er, nev - er a mo - ment lost. .... While the work is done, ..

(20)  
(20)

time flies quick - ly past. .... E - ven for the most ea - ger ones, .... the pain that we must en - dure, ..

it's not an eas - y task. .... To find what you're look - ing for .... you sim - ply have. ....

*D.S. al Coda*  
to ask. ....

*w/Rhy. Fig. 3 & 3A (till end)*  
*Coda and Riff A (1st 4 bars only) (till end)*  
You fol - low the road that leads you all the way to me. ....

Oh. .... Fol - low the night, .... yeah, .... you fol - low your dreams. ....

You fol - low the signs .... and all the things you see. .... Oh. ....

Fol - low the night, .... yeah, .... you'll find your fan - ta - sy. ....

You fol - low the road that leads you all the way to me. .... Oh. ....

**Fill 4**

P.M. --- 4  
w/Wah wah

P

sl.

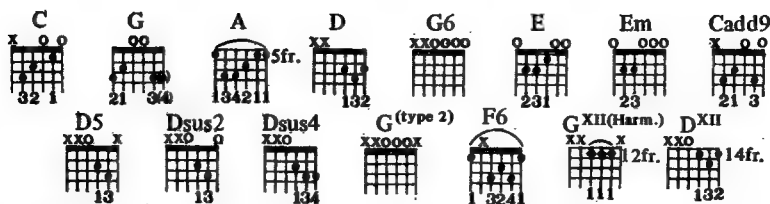
P

sl.

**PATIENCE**  
As recorded by GUNS N' ROSES

**Words and Music by  
W. Axl Rose, Slash, Izzy Stradlin,  
Duff "Rose" McKagan and Steven Adler**

⑥ = E♭    ③ = G♭  
⑤ = A♭    ② = B♭  
④ = D♭    ① = E♭



**Moderate Rock Ballad (half-time feel) ♩ = 120**

A musical score for guitar solo, featuring multiple systems of music notation. The first system includes an introduction for Gtr. II with a Rhythmic Figure 1 C and a Gtr. I section with Riff A, P, H, and P markings. It also includes a bass line with fret numbers and a note about arpeggiated figures ringing throughout. Subsequent systems show various melodic lines with notes like D, G, A, and slurs, along with fret numbers and performance instructions like 'let ring' and 'sl.' (slide).







C G6 G (end Rhy. Fig. 3) D D5 Dsus2 D Dsus4 D5 D D5 Dsus2 D5 D G6

All we need— is just a lit - tle pa - tience.

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A

Cadd9 G6 G G6 C G6 Em G6

Said, sug - ar, — make it slow — and we come to - geth - er fine. —

Rhy. Fig. 4 D D5 Dsus2 D D5 Dsus4

C G6 G

All we need — is just — a lit - tle pa - tience.

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times)

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D

(Draw breath) (Whispered:) Pa - tience.

D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D

1. D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D A B

Mm, — yeah. —

sl. sl. sl. sl.

2. **Guitar solo**  
w/Rhy. Fig. 3  
Cadd9

D5 D D5 G (type 2) D5 C

G6 G G6 C

sl. sl. P sl. sl. (12)

w/Rhy. Fig. 4  
D D5 Dsus2 D D5 Dsus4

Em G6 C G6 G

sl. sl. sl. sl. (12) 10-12 (12) 10-12 (12) 10-12 (12) 10-12

D5 D D5 Dsus2 D5 D D5 D w/Rhy. Fig. 3  
Cadd9

G6 G G6 C G6

Full 1/2 Full Full 1/2 Full sl.

(14) 12 10 (12) 10 7 5 8 7 5 7 7 5 7 5 7

Em G6 C G Full

w/Rhy. Fig. 4 (3 times)  
D5 Dsus2 D D5 Dsus4

Full P Full Full sl.

6 10 (10) 8 8 10 10 10 10 10 10 (10) 8 10 8 10 12 (12) 10 10

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D 1/2 D5 Dsus2 D D5 Dsus4

sl. sl. P H 1/2 1/2 (7) 7

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D D5 Dsus4 D Dsus2 D

1/2 rit. poco a poco

P H sl. 1/2 (7) 7 5 7 3 (3) 2 0 0 0

Row 4 ♩ = 64

Chord progression: D, D/F♯, G, w/Fill 1, G, (end Rhy. Fig. 5), Gtr. II D, D/F♯, G

W/ Rhy. Fig. 5 (9 times)

Chord progression: D, D/F♯, G, D, D/F♯

Lyrics: ... lit - tle pa - tience, mm yeah, mm

Chord progression: G, D, D/F♯, G

Lyrics: yeah. Need a lit - tle pa - tience, yeah, just a lit - tle

Fill 1

D D/F# G D D/F#

pa - tience, yeah. Some more pa - tience, I been walk - in' the streets... at night yeah.

10 11 12 10 11 12 (12) 10 8 10 12 (10) sl. sl.

G D D/F#

just try - in' to get it right. Need some pa - tience, Hard to see with so man - y a - round, you

sl. P H P

8 7 8 7 7 7 8 5 4 2 4 2 3 4 2 2 4 2

G D H D/F#

know I don't like be - ing stuck in the crowd and the streets don't change but ba - by the name...  
Could use some pa - tience, yeah.

5 3 5 3 5 3 5 3 5 3

G D D/F#

I ain't got time for the game 'cause I need you, yeah, yeah, but I need...  
Got - ta have some pa - tience, yeah.

sl.

3 5 5 3 5 5 3 5 5 3 5 5 3 3 3 2 3 2

#### Additional Lyrics

2. I sit here on the stairs 'cause I'd rather be alone.  
 If I can't have you right now I'll wait, dear.  
 Sometimes I get so tense but I can't speed up the time.  
 But you know, love, there's one more thing to consider.

Said, woman, take it slow and things will be just fine.  
 You and I'll just use a little patience.  
 Said, sugar, take the time 'cause the lights are shining bright.  
 You and I've got what it takes to make it.  
 We won't fake it, ah, I'll never break it 'cause I can't take it. (To Gtr. solo)

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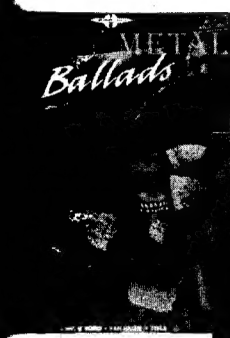


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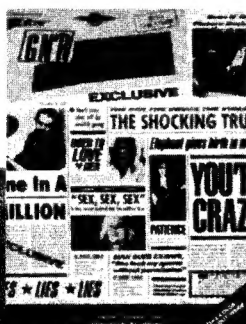
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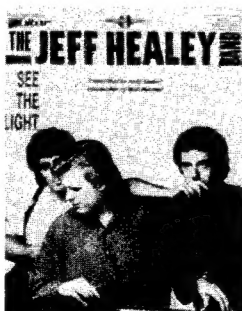
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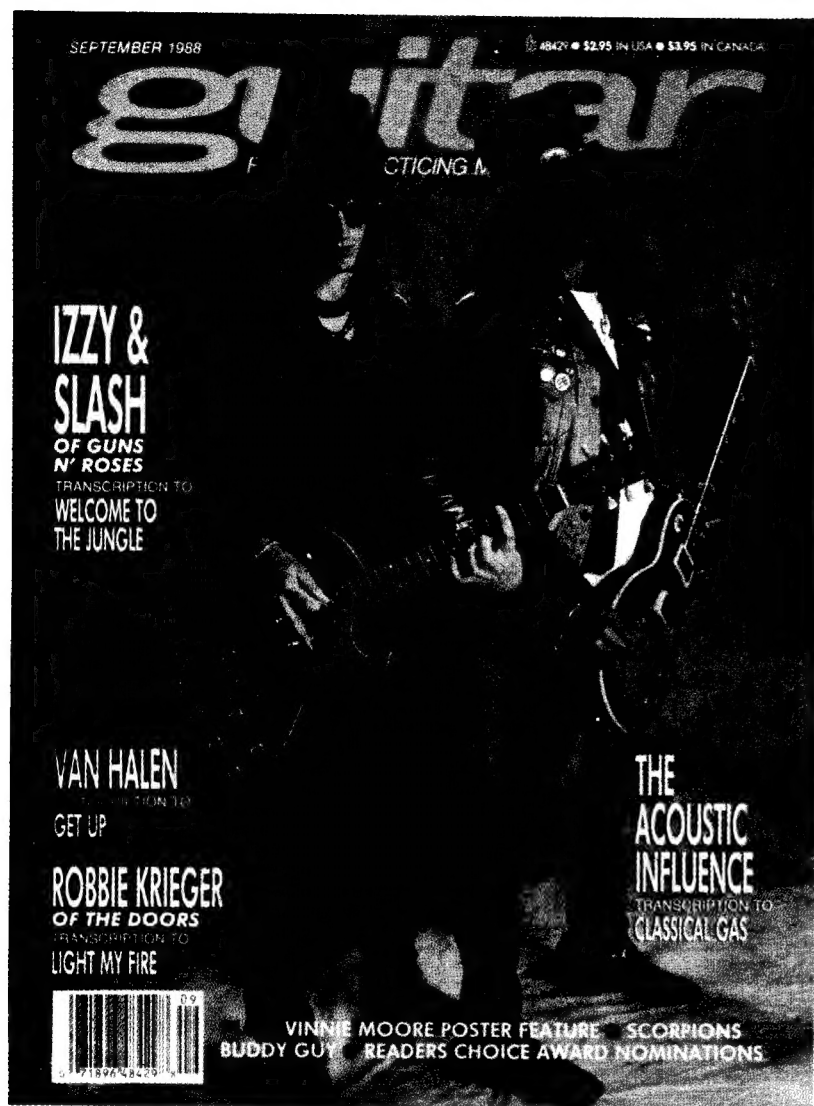
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